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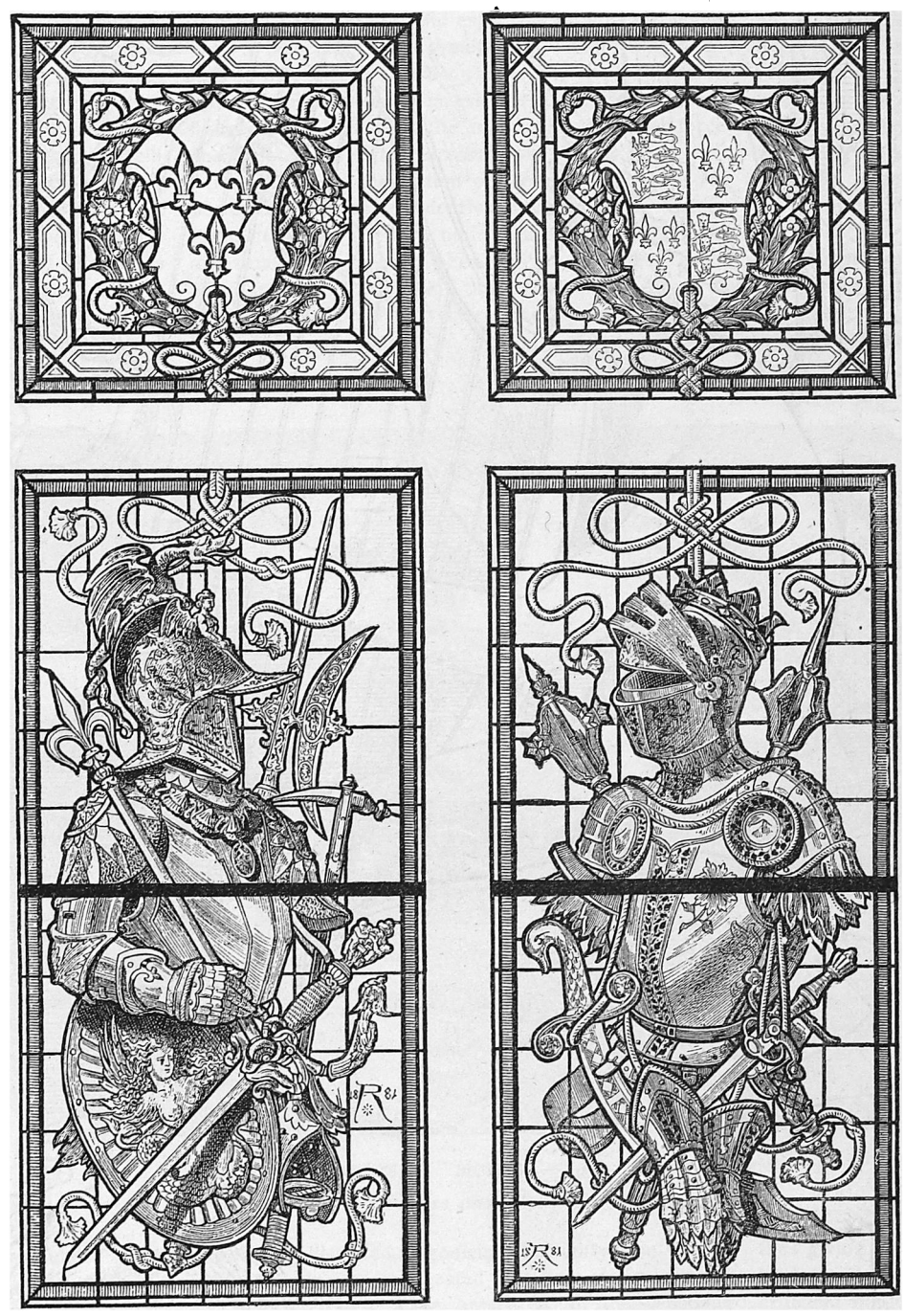
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A prominent feature of the exposition was a chimney-piece of the grand saloon in the Château of Chantilly, belonging to the Duc d'Aumale. The painting represents a vision of St. Hubert, in the ninth century. The legend is of the knight hunting a young deer in the forest of Ardennes on Christmas eve and being suddenly confronted by a miracle. The pursued animal stands before him, the space between its antlers filled with a flaming cross. The knight, afterward saint, is represented with the face of the Duc de Chartres, while the young page who holds his horse represents the Duc d'Orleans.

In this maze of forms and colors, where simplicity of line is utterly lost in a sort of kaleidoscopic confusion, the artist considered other artistic qualities so much as to almost forget his faces. Only foreknowledge that Saint Hubert's face is somewhere there enables one finally to discover it, lost as almost flat space between surrounding brilliance. The decoration is thoroughly Gothic in feeling and interest, of course, and the artist's treatment of it is in keeping with that character, even although with an artistic sophistication that expresses without imitating the peculiar naïveté of Gothic art. This leads to a sense of inharmony between the decoration and the chimney it decorates, which is as anti-Gothic as Doric pillars and round arches can make it.

SOME RECENT DECORATIVE PAINTINGS.

AMONG the decorative works by eminent Frenchmen illustrated on this and the two preceding pages, New Yorkers will be especially interested in the painted windows in the grand dining-room of the mansion of Mr. W. K. Vanderbilt. These windows are by M. Reiber, and, as representing mere trophies of arms, are of course of small importance compared with Oudinot's magnificent west window in the same apartment, representing the meeting of Francis I. and Henry VIII. on the Field of the Cloth of Gold, which was fully described in our issue of last June. But they contribute materially to the general decorative effect produced by the greater work and faithfully carry out its motive in all historical details of arms and accessories. The trophies and escutcheons, it will be noticed, are respectively those of the French and the English king. The meeting between the two sovereigns, it is hardly necessary perhaps to remind the reader, was to pave the way for a hoped-for union between the Dauphin of France and the daughter of Henry VIII.



ARMORIAL WINDOWS. BY E. A. REIBER.

IN THE DINING-ROOM OF THE W. K. VANDERBILT MANSION.

The name of Galland is also prominently identified with the decoration of the Vanderbilt mansion. Indeed this famous artist has left the stamp of his genius on many a residence in New York. A few years ago Marcotte and Herter used his services freely. In the present notice we have to refer to him only in connection with the admirable design illustrated on page 93, exhibited among others in the Paris Salon des Arts Decoratifs, recently closed. The design represents the Genius of Music. It is not necessary to dwell on the grace of the composition or the academic fidelity of the drawing. But it may be remarked that it is for these qualities in his works, combined often with the rarest gifts of the colorist and the consummate knowledge of the architect, that some of his countrymen have gone so far as to compare Galland with the great Paul Veronese.

The ceiling decoration which in French technically is called a "plafond" is a natural outgrowth of a grand style of architecture employed in great public buildings like the Paris Opera House, or in great private ones like the Vanderbilt houses. It is a question whether a ceiling is, under any circumstances, the proper place for a picture, unless it can be seen by reflection in a series of mirrors, without the craning of the neck, as, for instance, the Baudry ceiling for Mr. W. K. Vanderbilt was shown in Paris this summer. But when this mode of decoration is employed, the subject should be allegorical rather than realistic, and it is best that the scene depicted should be in the heavens. The illusion thus produced of a large opening in the sky is often an important aid to the work of the architect. The masters of the sixteenth and seventeenth centuries almost invariably employed allegorical or mythological subjects, and at the Salon des Arts Decoratifs this practice has been followed by such artists as Tony Faivre, whose beautiful "Phœbe" is illustrated on page 92; Mazerolle, in his marine "Venus;" Machard in his "Psyche carried away by Zephyrus," and Pinel in his "Awakening of Nature."

THE secret of the process of preparation used in the ancient mural paintings of Pompeii, it is claimed, has been discovered by the Austrian architect Herr Hansen. He says the ground is a stucco lustro of whiting or chalk, with the dust of marble. At his invitation, the artist Herr Griepenkerl painted upon such a ground a picture, using earth-colors. The picture being smoothed and polished, at once presented all the brilliancy of a Pompeiian mural painting.

LONDON CORRESPONDENCE.

A MODEL DRAWING TEACHER—GROWTH OF ART INTEREST IN ENGLAND—ACQUISITIONS OF THE NATIONAL GALLERY—NEW PHASES OF ARCHITECTURE—THE RESTORATION OF ST. MARK'S—THE NEW "HOESCHOTYPE" PROCESS.

LONDON, September 2, 1882.

IN recent annual competitions for prizes by pupils of our government-aided schools of art, the success, up to 1881 inclusive, of the Bradford Grammar School art class was so phenomenal that not merely in those disposed as rival teachers to be jealous, but in the minds of impartial lookers-on, grave suspicion arose as to whether the master, Mr. T. R. Ablett, did not take too great a share in the work, supposed to be that of his pupils, by which gold medals and other honors were successively won for the same school. So suspicious did the thing appear that the Science and Art Department sent one of the South Kensington staff to investigate the matter upon the spot. The result was a communication to the authorities of the school, in which my lords expressed their satisfaction with the careful and intelligent system of instruction followed, "which had led to so large a measure of success on the part of the students instructed by Mr. Ablett." The upshot of this, naturally, is that Mr. Ablett has come to the front in art teaching; and it was with no little curiosity, and predisposition to approve, that a large audience, chiefly of teachers, assembled a few weeks back to hear this gentleman lecture on "Teaching Art in Schools." By "schools," in this connection, is meant chiefly our "board schools," so-called; that is to say, our local rate-supported primary schools. There is a movement gathering strength for systematic and careful teaching of drawing in these, and not merely of drawing, but of other things calculated to educate the entire child, and not merely that portion of him which is developed by teaching to read, write and cipher. I have a sort of notion that the idea comes to us from you; if not exactly that, it is one which some of your thinkers greatly favor. Mr. Ablett, in a long and instructive discourse, laid his views before the audience of teachers. He holds that a power of drawing —not necessarily of artistic drawing: that will come, if the artistic temperament exists, at a later stage—may and should be developed side by side with the power of writing; more, he considers that writing, as such, should not be taught till the appreciation of form has been first a little developed by teaching the child to draw with a pencil. Even before this, he would stimulate appreciation of form by means of pieces of wire, bent into straight lines and into curves, or bent to the outline of some simple solid; the children being taught not only to observe, but to handle, or rather finger, the wires. Another of the lecturer's views is, that children may be taught coloring or allowed to exercise their almost universal love of using colors, before they are taught to draw. Another point would be to draw out the faculty of appreciating distance, as the germ of modelling and perspective. The usual "copy-book" should follow, not precede, these exercises, and Mr. Ablett doubts whether it should be ruled. Further, he teaches model drawing simultaneously with free

hand. He mentioned with approval a plan which he stated to exist in your country of model drawing from memory. Finally, the lecturer dwelt upon the value of class teaching; and suggested the formation, at South Kensington, of a collection of drawings, studies, and pictures which should illustrate in detail the methods of the best modern painters. That many of these painters will disclose their precise methods, in successive stages, for the benefit of students, is perhaps too much to expect; but it may well be imagined that some of them would be sufficiently magnanimous



"THE ANNUNCIATION. FIGURE OF THE ANGEL." BY FRA ANGELICO.

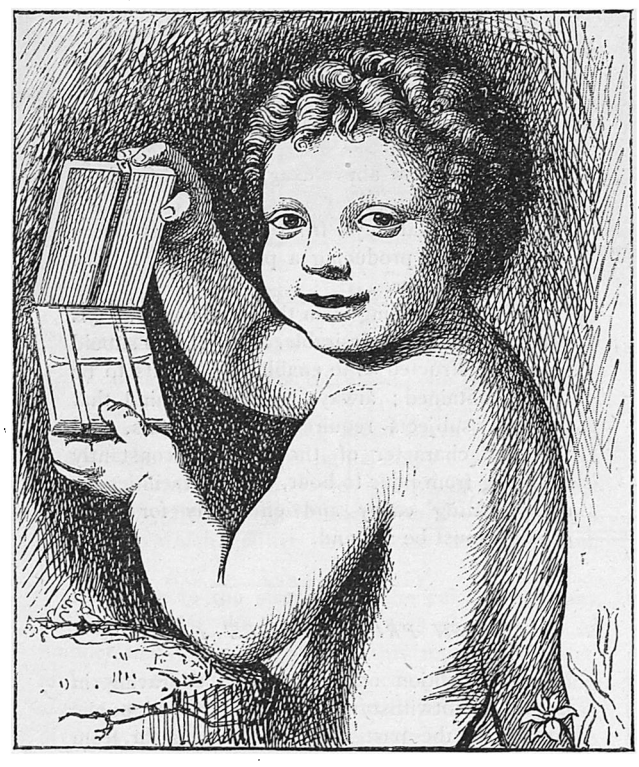
IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

thus to disseminate what they know; and it would certainly be practicable to form a collection such as Mr. Ablett suggests of an impersonal character; without, that is to say, connecting any method with the name of a particular artist. Your readers will agree with me, I think, that this was a pregnant discourse; and as it comes from a practical man, who achieved success before beginning to give rules for it, the suspicion of theorizing, which invalidates so many lectures, does not attach in this instance.

To what extent art is permeating life in England may be judged, roughly, from the facts disclosed in the just issued annual report of the Science and Art Department. By this document it appears that during the year 1881 no less than 917,101 persons sought instruction in the state-aided art schools; being an increase over the year next before of nearly 80,000 pupils. These figures are a fair measure of the progress at least of taste for art, though not necessarily of knowledge or skill If we include curiosity to see artistic objects as a motive worth taking into account, it may further be quoted that the number of visitors to local exhibitions to which South Kensington contributed works for show was in 1881 no less than 1,361,900, or 95 per cent beyond the number of 1880. It is likely that this last item of statistics will show a still further increase in future years, if, in the autumn session which the Irish have forced upon us, a bill passes, which has been introduced and stands over, under which the National Gallery will be empowered to lend works of art to other public art institutions in the United Kingdom. The time, I suppose, has not arrived for such cosmopolitan-mindedness as would admit of a system of international loans of pictures; but what is there against it? Even your Protectionists, I imagine, would suspend the tariff against paintings in favor of a consignment from Trafalgar Square.

Meanwhile, as the mountain will not go to Mahomet, let Mahomet come to the mountain: your travellers to this country, that is to say, should make a point of seeing the new acquisitions of the National Gallery, bought at the great Hamilton sale. That Mr. Burton landed some of the finest fish from the troubled pool at Christie's, is admitted on all sides, and that moreover without paying too dearly, which is more than can be said of some of the private purchasers. Our National Portrait Gallery on the other hand got a little out of its depth in bidding for the interesting "conference picture;" which it has secured only at the expense of prospective savings. No one, all the same, disputes the wisdom of Mr. Scharf, the learned and competent director of this growing and interesting collection—one, by the way, which all visitors to England should include in their inspections when going round at South Kensington.

Whether the people of continental Europe take any such interest in English buildings as we do in theirs is perhaps doubtful: Americans, I imagine, are not so slow to value at least our unrivalled collection—so to put it—of cathedrals; and we hear of at least one party of Belgians, a guild numbering about a hundred, who are travelling this autumn with the intention of seeing Canterbury, Oxford, Rochester, and other cathedral cities. Our own people, perhaps, take too great an interest in continental art, and import it too freely, especially into our architecture. This is exemplified notably in our new Law Courts in Fleet Street; the continental features in which, as the structure approaches completion, come out plainly to observers who, like their designer, have travelled. They will not, I think, for that reason, increase the posthumous reputation of Mr. Street, who will ultimately rank, I have no doubt, as a supremely talented adapter, and not as a genius. Architecture, I should say, is not developing among us in the way of great public buildings. There is to be noticed, every day, more sign of life in our street and house architecture; and, I fancy, less and less heart in our church and institution designing. Walking about the West End of London one sees now something more than revival; from imitative Queen Anne work our builders have already, I think, gone on to a development as yet unnamed, and as yet incomplete, but real and so far as it goes original. In a few more years we may see not only a new domestic style established but churches built in the same style as our houses, which was the old practice, and perhaps the truest. Some approach to this healthy condition is exemplified in the church for the world-famed artistic suburb of Bedford Park, which partakes to a desirable degree of the character of the well-known villas and public buildings here erected from the designs of this architectural R.A., and others.



"A LAUGHING BOY." BY LEONARDO DA VINCI.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

A considerable storm which was raised some time ago by impulsive gentlemen of sentiment in regard to the restoring of St. Mark's, Venice, may be taken as reduced to a calm by the report of one of our autumn tourists who has inspected and investigated. It is conclusively shown that the builders of this great church did not, as was by some opined, construct the floor in undulations, by way of "symbolizing the waves of this troublous terrestrial life;" the undulations are the result of irregular subsidence which has in places cracked the larger slabs into many pieces. It is also shown that in veneering the outside with marble the original builders had no scruples against what has been denounced as "sham," for the iron bolts which Mr. Ruskin considered to be avowals of the veneering process are found to be later additions in the way of repair. If the net result of this warm controversy has been to put "gush" in a ridiculous position so much the better for real art, which is not unpractical. At the same time that



"THE ANNUNCIATION. FIGURE OF THE VIRGIN." BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

the restoring at Venice is being uniformly well done would be too much to assert.

You will probably have heard of the new invention which threatens to supersede chromo-lithography. That "Hoeschotype" can accomplish in five printings what can only be done by chromo-lithography in from fifteen to twenty is demonstrated; that the apparatus of the new process will bear the same wear and tear as the chromo stones is doubted, or rather is negatived by the experts. All the same it is a new departure, and there is such a thing as improving an improvement. Some of us, however, do not hear without irritation of improved methods of turning out pictures by machinery. For my part I would sell for what it would fetch the finest chromo-lithograph that my dearest friend could present me with; but there are, I believe, those who value these melancholy simulations.

JOHN CROWDY.

ARTISTIC SUGGESTIONS FOR AMATEUR PHOTOGRAPHY.

THE whole picture should be composed with reference to some one important object, to which all the rest stand in some more or less definite relation.

The figure itself should be thoroughly in keeping with the scene. Just as a neat trim villa is a particularly uninteresting subject for a picture, so a carefully dressed person looks completely out of place in any rural scene. A laborer, a pedestrian carelessly dressed, country children, these are figures in keeping with the subject. If a river or a lake form part of the picture, a man fishing or wading will add to the life of the scene; but whatever the object introduced, it must be in keeping with its surroundings. Generally speaking, whatever is neat, trim, or elegant, is displeasing in any view of natural scenery. A handsome carriage introduced into a picture will look absurd; a farmer's cart will probably be in place, and a great help. It is not so much the object itself as its condition. The rule that persons in the view must not look toward the camera must never be forgotten.

It is always within the power of the photographer to place the horizon where he will. Raising the horizon